

Longacre's Ledger

The Journal of The Flying Eagle and Indian Cent Collectors' Society

Volume 25.1, Issue #93

www.fly-inclub.org

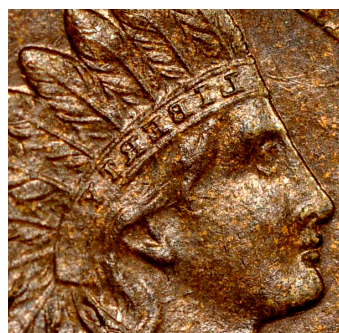
April 2015



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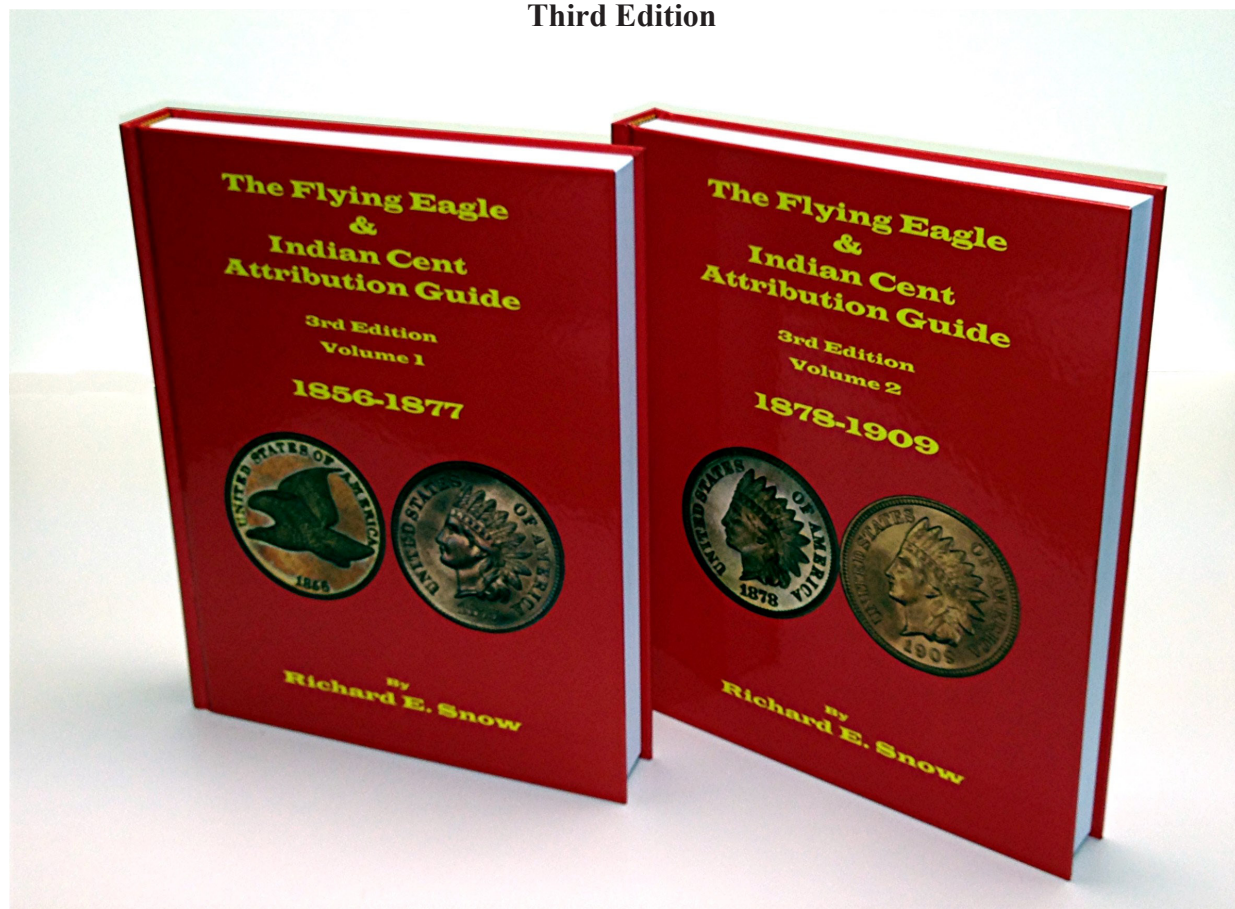
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Our mission is to gather and disseminate information related to
James B. Longacre (1794-1869), with emphasis on his work as
Chief Engraver of the Mint (1844 -1869) with a primary focus on his
Flying Eagle and Indian Cent coinage.

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Please help the editor in updating any errors or changes. If you would like to become a
state representative (there can be more than one per state) please contact the editor.

On the cover...

This is an 1897 struck by a die cap, according to the label on the NGC
holder. Read more about it on page 13.

Carlton Geive, Pitman Coins, Pitman, NJ

Special thanks to Heritage Auctions for printing this issue of Longacre's Ledger

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- ✓ Images of material can be made by the editor for use in the Journal. Please include the necessary return postage with the submission.
- ✓ Please feel free to contact the editor if you have any questions.

Submission deadlines

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#96 2016 Vol. 26.1March 1, 2016 CSNS 2016
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Special thanks to Charmy Harker
for proofreading the articles.

The President's Letter

By Chris Pilliod

This is my 51st letter as president and it could be subtitled "What the heck am I going to do with all those pennies?" The title could be an old Casey Stengel saying, "it's déjà vu all over again." If you are a sports fan and ever need some comic relief, just google "Casey Stengel." Not only did he win a ton of World Series rings as a Yankees manager, but he was quick-witted and wildly popular amongst sportswriters. In his playing days he was mediocre at best, slow and a weak hitter. One particular colorful game after he made a throwing error to let a run score, the hometown fans were relentless against him. Every time he ran out to take his position, the crowd roared with boos. At some point later in the game he caught a bird that had made itself a nest inside the dugout. When the time came for him to take his position in right field he stood attentive in ready position pounding his mitt. When the crowd rained down another chorus of boos, he slowly tipped his hat and out flew the bird. The crowd erupted in laughter and he would soon enough become a fan favorite. As a manager, one of the favorite lines he would use during an especially bad slump was "it's déjà vu all over again."

And remarkably, that slogan actually has some pertinence to today's and yesterday's United States one-cent piece. We are quickly becoming a nation in a minority still employing a coin with such little value. Our closest ally Canada has dispensed with it, as well as many other leading nations around the globe.

Having worked with the Mint on evaluating new alloys for coinage the past four years, it has been enlightening to listen to the discussion of the coinage issues at hand and gain insight into the mechanics of governmental inner workings, at least as it pertains to the coinage laws. As a personal observation over the past four years of the life of the project, I have come away impressed with the Mint's mature and insightful thinking through the pros and cons. At times, they have wasted unnecessary time, money and resources on avenues that for a seasoned metallurgist and numismatist I felt would have little or no downstream fruit to bear. Usually, there ends up being no fruit to bear, but hey, it's not my money to spend... well, Ok a little bit of it is.

Unlike the other denominations, the Mint purchases cent planchets ready-to-strike. Truckloads of enormous tubs of cents so heavy they can only be moved by forklifts arrive daily in Philadelphia and Denver. They are secured into inventory and by the time the planchets are struck into cents, the cost is 2.4c per issue, or a loss of 1.4c per strike. Doesn't seem too bad does it? Well, it's not too bad... unless you make 7 billion every year. Then you lose \$100 million every year. Think of it this way, the government could quit producing the cent and, with the money saved, write a check for \$1 million to two people in each state every year.

One obstacle to eliminating the cent is intense lobbying from the manufacturers of the planchets to maintain their grip on the business. Beyond this, our Congress has studied the impact this change in detail and its impact on loss of jobs, inflationary concerns with rounding transactions to the nearest 5c increment, as well as general commerce. If we were in times of deflation, this would be a palatable measure, but not when the Federal Reserve is content with current inflation levels.

The percent negative seigniorage is worse on the cent than the 5-cent piece. In other words, even though it costs a lot less to make a cent than a nickel, 2.4c to make a cent versus 10-cents to make a nickel, the Mint loses a greater percentage making cents than nickels. The other denominations are still all moneymakers. So not

surprisingly with guidance from Congress, the Mint embarked on an initiative to explore reducing the cost of making our golden cent as well as the 5-cent piece.

When it comes time to make a change to the cent, several paradigms become evident that the layman does not realize, and suddenly significant obstacles

arise when finding alternative materials. By law, any new candidate material must be metallic, so plastic, Bakelite, cardboard and so on is deemed not acceptable. Regardless, there are no shortage of potential candidates in the form of metals. But each carries attributes that either partially or completely negate their utility. Below is a summary:

1) Aluminum. Aluminum has a twofold advantage over many metals. Firstly, it is relatively cheap, about one-third the cost of copper per pound. Secondly, it is very light, over three times as many coins can be stamped out of one pound of aluminum as one pound of copper just because of density. But that is also aluminum's major setback, as no one wants to hold a handful of "play money" or "funny money" in their hand. Additionally, aluminum oxidizes quickly and attains a dark tarnish in normal environments.

2) Iron. Iron, or carbon steel, is one of the cheapest of all common metals. It can be obtained in scrap form for 15c per pound, versus \$2.60 per pound for copper and \$6.50 per pound for nickel. And one pound of iron can strike 10% more coins than a pound of copper because of density. But iron is magnetic, corrodes quickly and can be cheaply counterfeited as a coining metal.

3) Zinc. Zinc is also cheap and is currently the base metal of the cent. Like aluminum, it is lower in density than copper or iron so more cents can be stamped per pound. However, zinc also oxidizes into an ugly black color quickly.

Perhaps the largest hurdle to making a cent out of these metals is not any of the above but the color of the metal. Historically, a distinguishing factor between the cent and the dime was not weight, density or cost -- but color.

Years before, the chant of ridding us of the penny, there were chants for eliminating paper money whose lifespan is 6 months. Heck, a coin can last 80 years!!! I still get 1964 nickels in change and when I do, I always make a point of grading them. Many are VF, some even XF (once, I even received an AU that I am sure would have gotten a CAC sticker!). Well, the Ike dollar was too big... five of those suckers in your pocket felt like an anchor.

So the government made the Ike smaller. Remember the issues with the Susan B. Anthony dollar and how often they were confused with a quarter? The real issue with reducing the cost of the cent by replacing it with aluminum, zinc or tin is the same issue that killed the Susan B Anthony dollar; instead of quarters and dollars getting confused in commerce, the white cent would be confused with the dime. Their diameters and thicknesses are nearly identical, and now both being similar color would cause mix-ups, especially in the over-60 crowd (not that I'm anywhere near that).



The bottom line is we Americans think differently... the dollar bill is not going away, and neither is the cent for now. It will remain brown in color. Only two brownish metals are in existence; all metals other than copper and gold are white, gray or silver in their pure state. And even the government knows that it would not be financially prudent to recommend gold for the replacement alloy of the cent. The cheapest method of producing brown colored cent with sufficient weight is to copper-plate a zinc-based planchet. That's the end of the research on the cent.

While our love affair with paper money is greater than our love of the cent, there is resistance to eliminating it. But it will not be the Mint's decision. It will be congressionally mandated, and I believe it is here for the short-term. The Mint's job is to explore alternative methods and alloys to reduce costs, not determine if the cent is needed.

Or maybe, just maybe, another possibility exists... which has precedent with the Indian Cent. The socioeconomic times of the nation in the last half of the 19th Century is as fascinating as any other in our long history. When the Large cents were discontinued as their cost approached one cent to produce, the Mint coined huge quantities of Flying Eagle cents to exchange for the Large cents and Spanish bits still in circulation. The new nickel alloy cent needed to be minted in large numbers and within a few years there were too many in circulation. James Snowden wrote in his 1860 report to Congress about the glut of cents.

During the Civil War fear and uncertainty replaced confidence and drove many to hoard their coinage, mostly silver but even the increasingly popular copper-nickel cents of the era. Silver stopped being used at face value for commercial transactions making the appeal of the cent widespread. While mintages for silver issues were almost nonexistent, the Mint continued to pump out copper-nickel cents during the war to try answer the demand. In some East Coast cities a premium of 20% was being paid for cents. Paper money, derisively called "shinplasters" and Civil War tokens were creative ideas that helped overcome the coin shortages. On March 2nd, 1864 Mint Director James Pollock noted that demand for cents was at an all-time high.

After the war ended, with the Union reunited, and with a resurgence in public confidence, the hoarded cents returned to commerce in huge waves. Large quantities of 2-cent and 3-cent pieces also entered commerce. With supply at a historical high, the demand for additional cents almost disappeared, resulting in steep declines in mintages from 1866 through the early 1870's. While a boon for today's collectors, merchants of the time were being bogged down with cents and nowhere to go with them.

To remedy the situation, Congress passed a Redemption Bill in 1871 allowing financial institutions to return cents and small denominational coins in quantities of \$20 or more in exchange for more popular silver coinage. The Mint quickly learned after three years that rather than melt the redeemed cents to produce a fresh feedstock of planchets, simply inspecting and re-issuing the cents was all that was necessary. In essence, the Mint acted as a bank for minor coinage, taking in unwanted hoards from banking institutions and then re-issuing the same coins upon demand from other banks. As a result, the cent mintages of 1871 and 1872 fell even further, while the more popular silver coinage saw significant increases in production.

To exacerbate the issue, the Great Recession of 1873 prolonged the weak demand for cents through 1879. It would go down in history as one of the worst financial crisis in history, second only

to the Great Depression. So the Mint wasn't dealing with the "Perfect Storm" during these times of managing demand with production levels, but more like "Whack-a-Mole."

From 1871 through 1877 a staggering percentage of the cents "produced" by the Mint were redeemed issues; approximately half of the issuance of cents were redemption, the other half were freshly struck. 1877 was the most extreme year—10 million cents were "issued" by the Mint but less than 1 million were newly minted dated 1877 Indian cents. This would be the last year of re-issuance of cents.



So all of this begs the question, "what does this have to do with the penny today???" This is me simply conjecturing, but are we not in a similar situation, except the quantities are up by an order of magnitude or two? So I indeed wonder if it may be "déjà vu all over again." With the current cent costing 2.5c to manufacture, with no alternative cheaper method available to produce a brown-colored coin, and with a Congress loathe to eliminate the denomination, perhaps the best potential solution would be a bank redemption program.

What would happen if banks were required by law to redeem a minimum amount of cents at say a 10% premium on face, maybe 25% premium. Instead of a \$20 minimum perhaps a minimum quantity of \$500 would be in order. Redeem \$500 of cents and receive \$600 credit. Cottage businesses would sprout up everywhere, offering to buy cents at a premium and then turning them in for their own profit. Conversely, you would have to limit how many you could purchase in a day to prevent inundation of customers trying to cash in on a get-rich-quick scheme... like my son.

The savings for the Mint could be astounding. If it has any effect like the 1870's, if 2 billion strikes is all that is needed annually to make up the gap, the savings is \$70 million. Then 70 Americans every year could win \$1 million.

To be honest I have no idea if this concept is under any serious consideration but it just seems that with the vast hoards of cents collecting dust around the country and the reluctance of Congress to eliminate the cent, this may be a worthwhile first initiative.

The Fly-In Club Welcomes Our Newest Members

As an ongoing feature, we'd like to welcome our new members:

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*1905 Silver Plated Cent
By Chris Pilliod*



I am a member of a couple local coin clubs which still thrive here in Southeast Pennsylvania. The Red Rose Coin Club in Lancaster, PA, always enjoys a healthy turnout of members twice a month, with a guest speaker and lively exchange each meeting. The only downside is I am no longer one the "young fellas" in the ranks.

The meetings always conclude with a 100-lot auction, mostly mill-run material you'd expect to see. Over the winter, I noticed a number of counterfeits being auctioned off. Naturally they caught my eye, so each meeting I enthusiastically went to the lot table to give them a close look. Not surprisingly, many were simply cast lead pieces to which I paid no attention to. But in the first auction I won an 1877 Indian cent listed as counterfeit but which was actually genuine but it had suffered through fire damage and was dark and beat to within an inch of its life.

In the next auction I procured a couple nice hand-carved \$1 Gold Pieces from the 1850's for about \$30 each, a good price, I felt. And then after the meeting out in the lobby, a lively conversation ensued about any issues the Club may have with respect to auctioning counterfeit pieces, even if they are labeled and attributed accordingly. When asked my opinion, I stated I did not know the ANA policies or any legal issues, simply that I enjoyed collecting them and would prefer they continue to offer them.

Charlie, a friend of mine from the club wandered over and whispered that he was the consignor. Years ago he had purchased a large hoard of several hundred pieces out of West Chester, PA and was slowly selling off those he was not interested in. A few days later he e-mailed a complete spreadsheet detailing each piece; I informed him of my interest and offered to buy him lunch and go through the group in person, but not before the snow melted from a long winter in the Northeast. He warned me most of them were staying in his collection, but I responded by saying I would still be

highly interested in reviewing the group. One piece had my interest -- the only Indian cent he had listed was a 1905 piece labeled "struck in nickel." Charlie was not an error collector, and I was hoping it was a genuine piece struck on a foreign planchet. 1905 was a peak year for striking foreign coins, and after all, he got the 1877 wrong.

A few weeks later we convened and dined as passerby's looked at us with amusement. Once you got past all the cast lead pieces, it was an outstanding group of contemporary counterfeits, even a few I had never seen before. He reiterated he was not interested in selling any, but was more than glad to let me analyze those pieces of metallurgical note. I studied the 1905 Indian Cent and was disappointed when I quickly concluded it was indeed a counterfeit, likely struck from spark erosion dies -- the pits being a dead giveaway.

I took with me the 1905 for examination, eager to find out more. From a visual examination I suspected it may be from a batch of counterfeits that originated in the New York City area in the late 1960's or 70's. It was definitely not a Bay Area counterfeit.

Upon testing the thickness of the 1905 counterfeit, it was close to that of a copper-nickel cent and weighing 4.13 grams almost a full gram above standard. We then performed an X-Ray analysis for a composition and determined it was struck in pure silver! This makes no sense I thought... why would anyone strike a common date Indian cent in silver?

For confirmation we ran a specific gravity. The specific gravity of pure silver is 10.49, pure copper and nickel are both 8.9, or about 15% less dense. A difference of 15% is easily differentiated employing high quality specific gravity testing.

The specific gravity of the piece measured 9.18, well below the SpG of pure silver, indicating the silver was plated onto the host coin. Only about 20% of the coin is silver plating, heavy

enough that our X-Rays could not penetrate through the layers and measure the underlying host metal. But the most likely candidate for the base planchet was either copper or nickel, standard coining metals. The specific gravity of copper and nickel is almost identical, and essentially impossible to differentiate. But a major difference between pure copper and pure nickel is that pure nickel is magnetic, copper is not. So I took out my magnetic money clip and tested the piece, and found zero attraction. As a result the host metal is likely copper.

Why then would someone go to so much trouble to make such a piece? That's a great question for which I do not have an answer. My only guess was to perhaps sell it as a mint state Indian cent to unsuspecting novices.

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*The 1863 Apostrophe Variety
A/k/a The Mystery of the Dotted Reverse Dies Gets Deeper
By Chris Pilliod*



One of the most sought after “mystery coins” of the entire Small Cent series is the 1875 Indian Cent with Center Dot. It has achieved rapid popularity and is now a listed Red Book variety selling for a substantial premium over normal 1875’s to eagerly awaiting buyers.

The story is that the Mint was trying to track down a suspect in disappearing coinage from the Mint and to catch the purloiner, the Mint intentionally punched a dot into the center of one reverse die to mark the pieces coming off the Press... kind of like the purple ink in paper money. The 1875 Center Dot is rare in circulated grades and extremely rare in Mint State. I have located just one Mint State example in the past 5 years.

The last day of this year’s FUN Show in Orlando was slow. The bourse floor was emptying out quickly, the dealers had completed their business, the few public visitors were huddled around the gold panning exhibit or the US Mint booth. A few stragglers milled around what was left of the exhibit area.

What would be my last stop at any dealer’s table would end up bearing the most interesting discovery of an otherwise lackluster show for me. When I asked to have a look at a stack of 1863 Indian Cents, I noticed two high grade pieces, an AU and an MS63. I study each year of Indian cents differently, depending on each year’s varieties. For 1863 Indians, the reverse is much more interesting and has more potential of discovery than the obverse. This includes a wide variety of die cracks and even shattered reverses, as well as the extremely rare and splendid doubled die reverse in the right wreath. You just never know what you’re gonna discover in the copper-nickel series, especially 1862 and 1863 when die life was very short and the cent was essentially the only issue not being hoarded during the Civil War.

And then there was the 1863 in MS63 I laid my eyes on at the witching hour of the FUN Show this year. I didn’t even need to lay a loupe on the reverse of the MS63 example when the large die chip on the “T” of CENT popped out at me. I thought it was an apostrophe at a 45 degree angle. So I labeled it in my collection as the “Apostrophe variety.”



I asked myself how could it come to be? Most likely just a serendipitous die chip I imagined. How rare I wondered? Well, just being dated 1863 automatically makes it scarce at least, perhaps extremely rare. Dies didn't last long during the copper-nickel era and the Mint went through a ton of them in 1863, so I challenge the Fly-In members to check their 1863's and see if they have an example. I would love to hear someone has another example.

I was so proud of my find that I walked it over to the table of Rick DeSanctis, a fellow Fly-In member and variety enthusiast. He and his wife Patty set up a table every FUN Show and are truly two of the nicest folks you'll ever meet in any walk of life. Rick thought the die chip was really cool as well, but then he slowly broke the bad news to me.


"Did you notice what's at 12 o'clock on the rim, Chris? You might have missed something."

"Damn," I replied, "I did miss it." A file mark was positioned exactly at 12 o'clock on the rim, exactly halfway between the 8 and the 6 of the date. Something like this is very unusual to find on an Indian cent... a hole yes, but a file mark, why? On the plane flight back I reflected on the piece, this time with my 14x loupe. Over the years this particular 1863 had taken on a deep natural and distinctive patina. Angling the rim around what caught my eye was that the inside of the file mark had taken on the exact natural toning as the host coin, suggesting it was made contemporaneously.


So was the filing done as some kind of "mark," perhaps re-enforcing the theory behind the 1875. What are the chances of the same coin having both an apostrophe in the middle of a letter on the reverse and a random filemark at 12 o'clock?

I would like to encourage members to comment on this variety through the forum... do you have one? What do you think it is?









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A Nice Addition to my Error Set
Chris Pilliod

Just the other week I was lamenting the fact that when I set down at the bank in the safe deposit office I had no cause to open my box labeled "Error Coins". Regrettably I have not added anything to my "Error Box" in over two years. In fact it's probably been three or four years since I bought any kind of significant piece for my collection in this regard. Part of the reason is there simply has been a drought of choice Indian cent and Flying Eagle errors coming into the marketplace. Secondly, there are fewer and fewer error pieces on my "Want List," as I crossed off ones I needed over the years and held them close over the last 25 years or more. Thirdly, my oldest boy started college at Case Western Reserve University three years ago so a few nice ones I would have enjoyed obtaining have come up, but not at the price I was budgeting.

But at the Baltimore Show this March the first person I ran into was a good friend Lynn Ourso. We've had a cold winter and I wanted to drop my coat off at his table. Lyn informed me of an error he had just seen that has been on my Want List since Day 1 and I had never seen come up for auction or private sale. After he gave me the table number—a dealer I didn't know from Chicago, I nonchalantly walked over and hunched over his cases until I saw the piece hidden in a few rows of type coins. Dang I thought, usually the coin ends up being a big disappointment, but this time Lyn was spot on with his description and Wowser, what a choice coin it was.

And talk about rare! 30 years ago a friend and I made up some pine box dividers with neatly type error descriptions on each, "Off Center," "Broadstruck," "Brockage," "Capped Die" and so on. I didn't even bother typing up a section divider labeled triple struck with three dates because it's so rare.

But finally here one was, a triple-struck Indian Cent with three full dates. One of maybe three known, sitting raw in a 2x2 holder. It's kind of a gut call for value and we went back and forth on price until we settled on a number I was glad to pay, ala Pawn Stars. It was slightly banged up but the damage was old and the patina was uniform. Like I was gonna wait for a problem-free example, right?



So I threw the coin in my pocket, showed it to a few fellow Fly-In members in attendance, took it home and the next week dusted off my error box at the bank and placed it in a new home. But not before I fashioned up a divider with "Triple Struck" on the label.



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*1897 Reverse Struck thru Capped Die
By Carlton Greive*



This is a spectacular error which was caused by an already struck coin staying in the coining chamber and another planchet (this coin) being fed on top and being struck by the obverse die and the previously struck coin.

It is interesting that the reverse is so clearly defined. The portrait is sunk into the coin and is a reversed image. In-hand as well as in the image above the portrait looks raised. You can stare at it for minutes on end and still swear you see raised elements. I suppose your mind is playing tricks when you see this. You are expecting to see raised elements and have to try real hard to convince yourself that it is actually, in reality, a sunken image.

The 89 in the date and part of the legend are missing. How could this happen? Perhaps there was not enough pressure behind the struck planchet to push these elements into this coin.

The reverse die is the anvil die on the Indian cent series. Can a die cap form on the reverse die? Wouldn't this rightly be called a brockage?

Blocks of Dates - 1890-1893
By Vernon Sebby, Fly-In 474

It seems that a good part of the Indian Cent series falls in to blocks of dates, when it comes to rarity and price. Examples include the semi-key block of 1869-1872, lesser semi-keys 1866-1868 and 1873-1876, and the copper nickels 1859-1864. My favorite block is the 1890-1893 run of dates. These are very difficult to find when it comes to my collecting preference, MS65 or better in light red brown.

This 1890-1893 block has quite a bit going for it in my opinion. Each date is very difficult to find in legitimate gem red brown, suffering from below average luster and surface quality, and a tendency toward mushy or weak strikes. Compounding the minting issues has been the tendency of most collectors to group all dates after 1886 as common and not worthy of much attention (with the exception of the 'S' mints of course). The advent of

grading service population reports and the explosion of information via the internet has enabled collectors to realize that some very difficult dates exist after 1886.

I started collecting Indian Cents since around 1990, and within few years had a complete set. I noticed early on though that it was much easier to find a really nice 1872 than it was a really nice 1892, and that my earlier dates were much nicer (better eye appeal and strike) than my later dates. Granted, the 1872 was considerably more expensive than any 1892, but putting cost aside, the 1872 was more readily available in what I considered a legitimate gem red brown.

As my collecting continued, I developed a fondness for the dates 1890, 1891, 1892 and 1893. When any of these dates came along that I considered gem, I would attempt to buy it. As follows is a brief account of my favorite coin acquired of each date:



1890: In April, 1997 at the annual Central States show, Brian Wagner showed me a raw 1890 that he had just purchased and I immediately bought it. Sometime later that year I sent it to PCGS

and it came back 65RB. To this date it is my favorite Indian Cent from the '90's. For several years afterwards whenever I saw Brian, I would ask if he had any more Indians like that 1890.



1891: In April, 1993 also at a Central States show, Rick Snow (I believe this was just after he went out on his own, and a little before he joined Brian Wagner to form Eagle Eye), had a partial roll of 1891's that had just come back from the grading services. I

picked out the one I liked best, which happened to be in an NGC-65RB holder. It still is in that holder. I also bought a raw 1891 from Chris Pilliod at FUN in 2003, that a few years later PCGS called a 64RB that I like just as well.



1892: The 1892 has been the toughest of the four dates for me to acquire in my opinion of a gem red brown. In October 2006 I bought a PCGS-65RB from a registry set collector, but within a year passed it along to fellow Fly-In Club member Bart R, for his

registry set. It wasn't until July, 2011 that I found my opinion of just the right looking 1892, from local dealer and auctioneer Frank D'Atri. It was (and still is) in an NGC-64 red holder that was photosealed by Rick many years ago. To me, it is neither 64 nor red. I grade it 65RB.



1893: In September, 1992 I bought a raw 1893 from local dealer and good friend Clayton Hagemann (may he rest in peace). Up until two months ago I'd not found one I liked as well, but at a local

show I acquired a PCGS-64RB that I like a little bit better overall. It has the look of a gem, but a little weakness in the first two feather tips. This is the date that still is the weakest in my collection.

As always, I welcome comments at melva6906@yahoo.com.

Something New

Richard Snow

1863



S21b 1863, Die scratched by ear.

S21b 1863, Die scratched by ear.

Obv. 26: (B) Heavy vertical die file marks by the ear. A longer file mark extends to the neck. Date very high, close to the bust point.

Rev. X: Shield and olive point away from the denticles. Heavy die cracks from the rim at 10:00 to the shield. Heavy die break from the rim to the shield on both sides of the shield. Heavy die crack from the rim at 2:00 and 4:00 connecting along the wreath to the shield.

Attributed to: Mike Adrianse

Similar die files marks to S21a. Dies rotated 5 deg. counterclockwise. {62}

1869



S20 1869, Die lines.

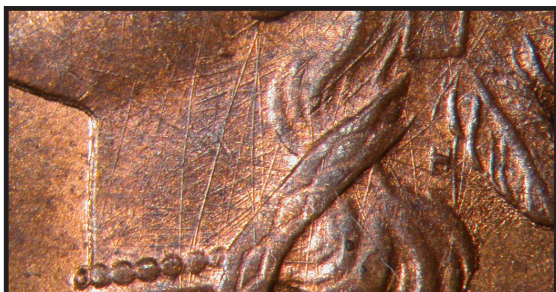
S20 1869, Die lines.

Obv. 21: (B) Heavy die lines on the neck, feathers and hair. Die crack from the tip of the lower hair curl and ribbon to the area between the date and U in UNITED.

Rev. Y: Olive leaf and shield points well away from the denticles. Die crack by the outer wreath at 11:00.

Attributed to: Ben King

Very strong scattered die lines on the portrait only. {64RB}



S20 1869, Die lines.



S20 1869, Date area.

1864 Bronze, No L



S5 1864 No L, Rusted reverse.

S5 1864 No L, Rusted reverse.

Obv. 28: (C) Heavy die clash in the SW quadrant only.

Rev. BB: Dramatic die roughness, likely due to isolated rust on the die. The roughness is visible around the ON in ONE and EN in CENT. Heavy die clash on the NW quadrant only.

Attributed to: Tom Reynolds

Very dramatic die rust. The die appears to be fairly sharp, indicating an early die state. {65BN}



1880

S11 1880, 88/88 (s).

Obv. 15: (B) Bold repunching inside the lower loops of both the 8's. The loops are mostly filled in. Early die state die striations from 1:00 to 5:00. Light clash mark.

Rev. N: Shield points connected to the denticles. Olive leaf well away from the denticles. Early die state die striations from 10:00 to 4:00. Light clash mark.

Attributed to: Jamie Levy

The lower loops are mostly filled in. {65RD}



S11 1880, 88/88 (s).

1880



S12 1880, 88/88 (ne).

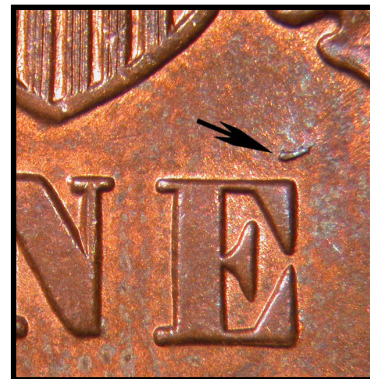
S12 1880, 88/88 (ne), Accented E.

Obv. 16: (B) The bottom left of two 8 digits are visible inside the lower loops of both the 8's. The loops are mostly filled in.

Rev. O: Shield points connected to the denticles. Olive leaf away. A die chip above the E in ONE looks like an accent mark.

Attributed to: Rick Snow

The accent mark is likely more interesting to collectors than the repunched date. {64RB}



S12 1880, Accented E.

1884



S9 1884, 4 in hair.

S9 1884, 4 in hair.

Obv. 13: (B) The base of a 4 digit is visible in the lower hair curl. Die scratch inside the 4.

Rev. N: Olive leaf away from the denticles. Shield points just connected to the denticles.

Attributed to: Rick Snow

Digits hidden in the hair curl and elsewhere are difficult to spot, until you know where to look. {64BN}

1895



S33 1895, 895/895 (nw).

S33 1895, 895/895 (nw).

Obv. 37: (B) Bold repunching in the lower loop of the 5. The bottom loops of the 89 are filled, possible from a repunched date. Clash mark by first feather tip.

Rev. AK: Olive leaf and left shield point away from the denticles. Right shield point just connected.

Attributed to: Adam Kasten

Very sharp repunching on the 5. It must be scarce to last this long without being noticed. {62BN}

1896



S21 1896, "Flying 9".

S21 1896, "Flying 9".

Obv. 25: (B) A die chip off the top right edge of the 9 digit has the shape like the flag of a 5 digit. It is likely a wing-shaped die chip. Heavy die clashes are visible around the 1 digit.

Rev. X: Right shield point connected to the denticles. The left shield point is well away from the denticle. Olive leaf connected.

Attributed to: Doug Hill

This is a easy to spot die chip in a very unusual place. One theory of its cause has a portion breaking off the digit punch and getting impressed into the die along with the digit. This seems the most likely scenario as a portion of the digit is missing in this area. {50}



S21 1896, "Flying 9".

1906

S61 1906, 6/6 (s).

Obv. 63: (RH) Very wide repunching on the 6. The top of the initial 6 is above the lower loop and the top of the lower loop is visible near the bottom of the lower loop of the 6.

Rev. BL: Shield points and olive leaf well away from the denticles.

Attributed to: Johnathan Allan

Very dramatic repunching. {63BN}



S61 1906, 6/6 (s).

1907

S59 1907, 1/1 (s), 0/0 (nw).

Obv. 61: (C) Minor repunching visible under the flag of the 1 and inside the 0.

Rev. BD: Shield points connected to the denticles. Olive leaf well away.

Attributed to: David Huang

The repunching inside the 0 is rather wide. {55}



S59 1907, 1/1 (s), 0/0 (nw).

S60 1907, 190/190 (s).

Obv. 62: (LE) Minor repunching visible under the base of the 190.

Rev. BE: Shield points and olive leaf well away from the denticles.

Attributed to: Lee Boden

The base of the 1 shows the strongest repunching. The repunching at the base of the 90 is very minor. {63RB}



S60 1907, 190/190 (s).

S61 1907, 9/9 (w).

Obv. 63: (LH) Moderate repunching visible inside the lower loop of the 9.

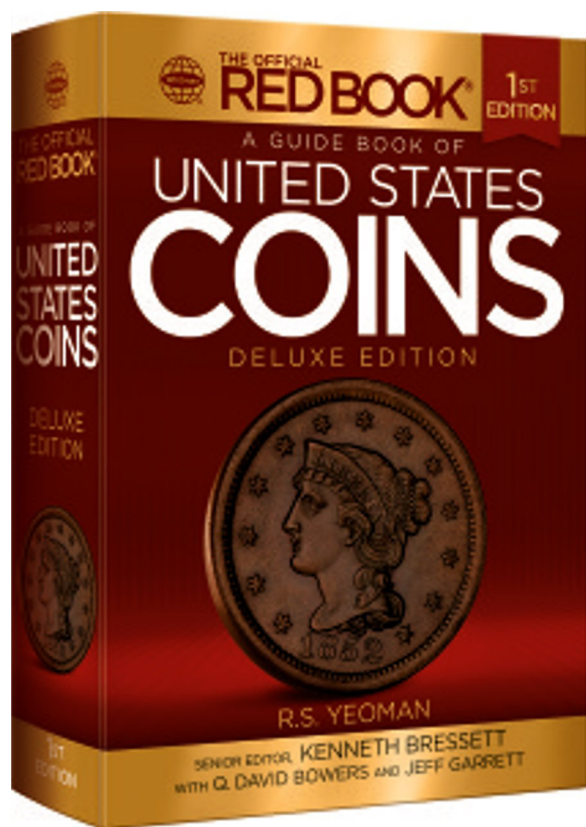
Rev. BF: Shield points connected to the denticles. Olive leaf away from the denticles.

Attributed to: Rhonda Garris

This is a fairly obvious repunched date. {40}



S61 1907, 9/9 (w).



***New “Mega” Red Book includes
1859 Shield Reverse Cent.***

The new Deluxe Edition of *A Guide Book of United States Coins* 1st Edition was recently released from Whitman publishing. This 1501-page encyclopedia covers all US series with depth that has never been accomplished in one volume.

The Flying Eagle cent section starts out with a nod to the Fly-In Club, Longacre’s Ledger and the web site, www.fly-inclub.org. The Flying Eagle section includes pricing for the three multi-denominational clashed die varieties, Snow-9, S-8, and S-7.

The High Leaves and Low Leaves reverse designs for 1856 and 1858 are still not listed, which is a shortcoming. The 1858/7 S-7 is also not listed. The 1857 Obverse style of 1856 is also a design change that should have been listed.

The Indian cent section introduction makes a mistake in assigning the design as being a Native American portrait. It mentions disappointment in the design at the time, a claim which is unknown to have been made. The “Indian” is Lady Liberty with a Native American headdress signifying true “Liberty” as envisioned in the 1850’s by James Longacre. It turned out differently for the Indians, so it became an ironic choice by the series end.

The most important entry is the listing for the 1859 Shield cent, which was omitted from the Red Book since its inception, although other catalogs have included it as a regular issue that was not released for circulation. It has historically been in the Pattern series as Judd-228.

Other varieties are listed in the section with prices: 1863 S-10 DDR, 1865 Fancy 5 S-14 Lathe lines, 1865 Fancy 5 S-2 DDR, 1869/9 S-3, 1870 DDR, 1870, 71, 72 Shallow N, 1873 Close 3 S1, DDO, 1875 S-16 Dot Rev., 1880 S1 MAD, 1882 S6 MPD, 1887 S1 DDO, 1888/7 S1, 1891 S-1 DDO, 1894/94 S-1,

Many important varieties are missing, like the 1867/67 S-1. These shortcomings are minor and this new book is an outstanding addition to any library. It is Nicknamed the “Mega Red Book” for good reason.

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